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ABSTRACT

An internship and a Junior Communication Seminar help prepare students for gainful employment at Shorter College in Rome, Georgia. The second-semester seminar focuses on job-hunting strategies to help students in the search for the required internship and for future employment. A significant portion of the course is devoted to students' dialogue with each other and with instructors to allow them to find a style of selling themselves that is comfortable and effective. Shorter College is a small school, with 752 students enrolled on the main campus (66% female; 61% Baptist; 89.4% Caucasian; and 88.2% state residents), and many students' worldviews are typically Southern, female, and religious. The course meets once a week for a semester-hour of credit and includes: a trip to the library; discussing job-hunting strategies; 7-minute reports; resumes; and mock interviews. Students receive individualized assistance from faculty to search for their summer internships. Requirements of the internship include weekly logs, a special project, two all-day seminars, and a final written report. A handbook is provided for communication interns. (Contains 10 references; a syllabus for Communication 301 and internship course requirements are appended.) (CR)

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ED 404 702

The Communication Seminar and Career Strategies: Learning by doing

by

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CS509453

Presented at the 82nd Annual Meeting of the Speech Communication Association in San Diego, CA, Nov. 22-26, 1996.

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Introduction

Higher education has many goals, but one that has become even more pressing in recent years is the role of the college degree in preparing students for gainful employment. Even those of us who teach in liberal arts institutions, where our presumed focus is on teaching students to think, feel the pressure as students increasingly think about what matters to them — what they're going to do after they graduate. To help meet the career needs of anxious undergraduates, the Division of Communication Arts at Shorter College requires that all students majoring in communication complete an internship for course credit. Coupled with the internship is the Junior Communication Seminar, a course that exposes students to job-hunting strategies they can use to secure that internship as well as future employment.

What we propose to do in this paper is to describe in some detail the process we use to prepare our students for conditions they are likely to encounter in the working world. In the first section, we will sketch the philosophical underpinnings of the course. Then we will describe the seminar in some detail and attach supporting documents (see Appendix A) that will allow others to design a similar course, should they so desire. In the next section, we will describe the internship program that we use as a first step for students who are poised to enter the workplace within a year, including relevant data in Appendix B that shows how we evaluate the effectiveness of the internships. Finally, we offer some conclusions and implications based on the Spring 1996 course and the internship data. How are we succeeding? How are we less successful? How can we improve in the future?

The Communication Seminar Described

History of the course

In 1990, the Division of Communication Arts established a Communication Seminar. The seminar, required of majors in both semesters of the junior and senior years, carried 1/2 credit-hour each semester. The seminars, meeting one hour per week, consisted of speakers in the communication field, guest lecturers, selected readings and videotapes with discussions, graduate

school information, career preparation, and group projects. All division faculty attended each of the seminar meetings then, as they do now.

Students believed that the requirements were too demanding for 1/2-hour credit and after two years in this format, a decision was made by the faculty to change the four-semester requirement to two by designing a Junior Seminar and a Senior Seminar. Each would carry one credit hour each, and each would have a unique focus.

This decision resulted in Communication 301, the Junior Seminar described in this paper. This seminar, held during second semester, focuses on job-hunting strategies to help students in the search for the required internship and for future employment. In the three years since the seminar was created, it has been modified and refined to its present state.

Philosophy of the course

The Junior Communication Seminar is not an exercise in the banking model of education, as described — and decried — by Freire (1989), but rather subscribes to his notion that the most empowering form of education is one that is dialogic. A significant portion of the course is devoted to students' dialogue with each other and with instructors to allow them to find a style of selling themselves that is comfortable and effective. They try various strategies, in other words, in the friendly confines of the seminar rather than in the high-pressure context of an actual job search. More than a how-to course in finding a desirable job, the seminar allows students to practice such things as the phrasing of a résumé, cover letter, or response to an interviewer's question without paying a stiff penalty for an ineffective strategy.

Empowerment has been described in many ways, but our key contention is that a person with authority is not able to empower another person who wields less authority. What can happen, however, is that the person with perceived greater authority in a specific setting can create conditions favorable for other persons to empower themselves or to write their own narratives of themselves (e.g., Sprague, 1992; Giroux, 1996). This is a distinction that should be noted in contrast to a power-over context, in which one person might grant another the authority to wield

power in a zero-sum game that perceives power as a finite resource (see, for example, Grubaugh, 1989; or Bachrach & Botwinick, 1992).[1] Students in this course, in effect, are empowered to see themselves as having a measure of control over the process of finding a job or establishing themselves in a career. We invite students to participate actively — to negotiate their own outcomes — in a process that melds Freire's dialogic approach with Foss and Griffin's (1995) notions of a feminist rhetoric that invites audience transformation in preference to a coercive attempt to persuade. As an additional benefit, we think that our attempts at placing students in a context that facilitates empowerment also might encourage them to take action they might otherwise not be motivated to take. And indeed, at least one study has shown motivation to be significantly associated with learner empowerment and offers the view that teacher immediacy — a perception of physical or psychological closeness — and attempts at making course content relevant can be empowering for students (Frymier, Shulman, & Houser, 1996).

Perhaps a few words about the college and the students we work with every day would be appropriate to explain why we think the empowerment process is so important for our students. According to our in-house research publication: We're a small school that enrolls 752 students at our main campus; our students are 66 percent female; they are 61 percent Baptist; 89.4 percent are Caucasian; and 88.2 percent are Georgians (Office of Institutional Research, 1996). The worldview of many of our students, therefore, is typically Southern, female, and religious. While it would be a sweeping generalization to say all Shorter College students are bound by the twin patriarchies of the South and religion, we think we can safely say many of our students benefit — perhaps more than students in some other institutions — from the dialogic approach and the demystification of authority.

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1 These examples represent extremes in focus and scope, but both illustrate empowerment as a form of power. Grubaugh offers nonverbal strategies for teachers who wish to maintain control of their classrooms. Bachrach and Botwinick, on the other hand, argue for a revised theory of participatory democracy to remedy powerlessness in the lower socioeconomic strata of American society and rectify a "maldistribution of power" (p. 9).

On a more practical level, conventional wisdom indicates that students who complete internships are more likely to find full-time employment in their chosen fields after graduation. Anecdotally, we find that to be true; among our students, a significant portion works in the communication field. A full-time job with the firm providing the internship is not an uncommon occurrence in our experience. Taylor's (1988) quasi-experimental study of five academic programs strongly suggests that prevailing wisdom concerning the employability of interns has a basis in fact, and we subscribe to the belief that our students gain a marketplace advantage because of their internship experiences. The seminar, which is designed to enhance their chances of getting desirable internships, therefore is pivotal in our overall strategy of preparing communication students for careers in the field.

Structure of the course

The mechanics of the seminar can be gleaned by referring to Appendix A, where we have provided a syllabus, course schedule, and outlines of mini-lectures. Other course characteristics are not as obvious by simply scanning the documentation, so further description is offered here. While Ranney is listed as the course instructor, for example, the course was in effect team-taught. Morris attended all class sessions and provided an invaluable second perspective during discussions; a third colleague, Rod Metts, conducted one session of mock interviews and otherwise assisted. For more general information on the topics covered in the seminar, a number of texts may suffice.[2]

The seminar was not designed to be an exhaustive professional development course, but was conceived as a tool to develop initial job-search materials and skills. It is focused fairly tightly and meets once a week during the semester for one semester-hour of credit, leaving little leeway for ambiguity about how the time will be spent. As a result, the schedule is specific, the pace is

2 For an excellent discussion on the interviewing process, as well as general information on the job search, consult Hanna and Wilson's Communicating in Business and Professional Settings (pp. 268-305). Bovée and Thill (1992) also are worthy of note for their treatment of the job search (see pp. 278-338). Where either of these contradict Bolles (1996), however, we recommend sticking with the latter, whose manual is updated annually and appears regularly on bestseller lists.

fairly rapid, the requirements quite clear. This is not a particularly academic course, so the reading is minimal and tends to hover in the vocational end of the spectrum. The list of objectives is fairly short and spells out what is to be produced in the course: A cover letter; a résumé; the beginnings of a portfolio; and a research paper on the student's career field of choice. In the process of meeting the product objectives, students also were expected to develop some career objectives, learn how to conduct themselves effectively during an interview, and learn something in general about their job prospects.

As a preemptive strike against the tendency for procrastination among college students, a schedule was devised that made last-minute efforts problematic. Because one of the emphases of the course was on getting students started in pursuit of an internship — preferably one that began at the end of the semester — a last-minute rush to put together a portfolio or résumé and cover letter would be counterproductive. After the usual introductory class meeting (Week 1), a trip to the library (Week 2), and some discussion of job-hunting strategies (Week 3), the class plunged full-bore into the task of producing materials for the internship quest. Week 4 was devoted to seven-minute reports, in which each student was required to research at least one potential employer and present the results of that research.[3] Students were to describe the nature of the business, find out the size of its work force, get names of contacts, and uncover other germane information.

By Week 5, a third of the way through the semester, we tackled résumés. Students were to bring in their current résumés — enough copies for everyone in the class. Not surprisingly, some of them had no résumé on file and had to create one specifically for the seminar. The undoctored résumés were used as a basis for discussion as well as for comparison later in the course. This first discussion centered on general strategies for creating a résumé, specific discussion of students'

3 There is nothing magic about the seven-minute figure, by the way: It resulted from a desire to hear all seven students present their research results in a single 50-minute class period. Time management played a key role in this seminar.

résumés, and inspection of sample résumés provided by the instructor.[4] We returned to résumés in Week 8, where we discussed the students' revised efforts, again with copies provided for everyone in the room. We compared the new versions with first drafts and continued to offer suggestions for improvements. The students themselves, after brief early objections, seemed quite comfortable with the open critique format; in addition, they were quite perceptive and helpful when discussing their classmates' work and receptive to criticism.

The other course requirements were handled in a manner similar to the résumé process. The research paper was preceded by a seven-minute report two weeks before a first-draft due date, which encouraged the students to pace their research and writing. The discussion on cover letters began on the same week revised résumés were due, and the cover letters themselves were due a month later. Due dates, discussions, and reports overlapped throughout the semester, and all concrete course products were subject to review as works in progress to keep the students moving on the projects.

Mirroring their importance in the job search, three weeks of the semester were devoted to mock interviews. Interviews were conducted in the classroom, but they were orchestrated to provide the feel of an actual job interview. Students were to dress, speak, and act as if employment were on the line. The faculty interviewers prepared questions in advance based on information provided by the students. Some questions fell outside the realm of the obvious — a strategy often used by interviewers in industry (sample questions are provided in Appendix A). Other students and faculty observed the proceedings, then offered suggestions and critique in post-interview discussions. Students were unnerved by the process, but generally agreed that the exercise was helpful. The wisdom of the mock interview format was questioned during the design stage of the

4 Various handouts were used as the course progressed. Formats for résumés, for example, were provided by the instructors, included in the internship handbook, and included in materials generously provided by Sonja K. Foss, who taught a similar course while on the faculty at the University of Oregon. We thank her for the use of those materials, which addressed much more than the writing of résumés.

course, but we felt that the anxiety-producing exercise probably would work to the students' benefit — especially considering its similarities to the anxiety produced by interviews with potential employers. In the end, we decided that eliminating the mock interviews would be a disservice if the course were to fulfill its objective of preparing students for the job search.

The Internship Program

Any discussion of the Junior Seminar must include mention of the internship program which comprises the connecting link in the chain from seminar to full employment after graduation. The internship program in communication was established in 1975, under the name of Communication Fieldwork, when the communication major became a discrete part of the academic program at Shorter College. At its beginning, three semester hours credit of fieldwork were required for each student major, with the internship being done by the student in the summer after the junior year or during the senior year. The curren program requires a minimum of six hours academic credit in an internship, up to a maximum of nine hours.[5]

Because the internship is required as a part of the academic program, students receive individualized assistance from faculty in the division, and specifically from the director of communication internships.[6] This assistance takes the form of an initial meeting in December of all possible communication interns for the coming year. At this meeting, students receive handbooks prepared in the division, which establish the guidelines, and are urged to begin their search since many summer internships have March or April deadlines for application. Following the initial meeting, further meetings are held, as needed, between the director and the student in order to explore specific types of work which will utilize the interests and training of the student.

Students are urged to conduct the internship search during spring semester just as they would a job search following graduation, and as they do, they make use of the training being given

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5 For details on calculating academic credit, see the internship handbook, attached as Appendix B.

6 Morris presently serves as director.

in COM 301, the Junior Seminar. They have the opportunity during this time to practice their skills in career research, résumé and letter writing, interviewing, and portfolio building, as they send résumés and arrange interviews.

The last steps in the process — conversations between the director and the work supervisor, and subsequent approval from the division — are taken after students have located internships that seem suitable. Finally, schedules which will meet the needs of both student and supervisor are agreed upon.Though the director of internships has had a very clear, active role in the process to this point, once the work has been approved and schedules are in place, her role evolves. She remains active with the student, but maintains minimal contact with the supervisor.

Requirements of the internship include weekly logs submitted to the internship director, a special project decided upon by the work supervisor and the student, two all-day seminars for all students completing internships during that period, and a written final report of the internship experience. Work on the special project includes a prospectus, the project itself, and a written report upon its completion. Evaluation is done informally through one or two telephone conversations between work supervisor and director, with more as needed. The formal evaluation consists of Likert scale forms completed by the work supervisor at midterm and upon completion of the internship. In addition, the director evaluates all work completed. A plan has been established to have all division faculty review the work as a form of assessment for the total program.

Summary of internship handbook introductory material

Shorter College and the Division of Communication Arts recognize the importance of an internship in the student's chosen field. Because an internship is seen as a vital element in the education and training for a career in communication, it is a requirement for students in all four study tracks — Electronic Media, Speech Communication, Journalism, and Public Relations. Six semester hours are required, but for additional on-the-job training, students often elect to earn as many as nine hours credit.

In the handbook for communication interns (see Appendix B), students are provided with a rationale as set forth in the preceding paragraph and are given basic guidelines for finding the internship, setting the time of the internship, course requirements needed prior to the internship, preparing a résumé, seminar requirements, reports which will be due, and the evaluation procedure.

Finding the internship.

Students and division faculty work together, utilizing contacts each may have to determine the best internship possible for the student's interests and training. Students are encouraged to make their own arrangements, if possible, subject to approval by the director of communication internships. The director has contacts with many companies who are willing to take communication interns if students are unable to find suitable internships themselves.

Time of internship.

Internships are strongly recommended for the summer following the junior year. This seems to provide the most intensive learning experience for the student in the workplace. If a summer internship is not possible, one may be completed during the senior year.

Course requirements.

Prior to the internship, the student should have completed all 200-level courses in the major work and approximately 50 percent of the major courses above the 200 level, with particular emphasis on specific skills needed for the internship.

Preparing the résumé.

Students are instructed to prepare a résumé; examples of formats are included in the handbook. This process is reinforced in the Junior Seminar. Students are asked to provide two copies of the résumé for their departmental file.

Reports.

During the internship period, two or three required seminars are held for all interns. Interns report on work done, special projects, and other areas which may be assigned. Students also are

responsible for weekly logs, the prospectus and report for their special projects, and final reports. Deadlines are provided elsewhere in the handbook.

Evaluation.

Evaluation procedures are described in the Student Guidelines in the handbook.

Discussion

We alluded earlier to anecdotal support for our internship program, and by extension, for the Junior Seminar. Given the small size of the Division of Communication, the anecdotal evidence is fairly convincing. One of the half-dozen or so students from the 1996 seminar — she's graduating in December — already has a full-time job producing commercials, due in large part to her strong internship performance. Another is an extremely strong candidate for a public relations position — essentially the same job as her internship — even though she will not graduate until May 1997. Of the 12 communication majors who graduated in 1996, we know that 10 of them are working in communication-related jobs that make good use of the skills they acquired through their major course of study; two of them are working in the same companies where they had their internships. In fact, 16 of our most recent 27 graduates are working in the communication field, including four who are working at the same company where they interned (we have no information on eight students, and three are working in unrelated fields). Without strong students, of course, the seminar and the internship program could not boast such strong results. But we believe some of the success is due to student preparation for the job search, preparation that is directly attributable to the seminar.

The key to the success of the seminar as it was taught in 1996 seems to lie in its tight schedule and strict adherence to quality standards. The schedule was designed to keep the students working on two or more items at all times, and to make procrastination on vital items a virtual impossibility. As a result, students had targeted prospective employers early in the semester, had information about those employers, and were able to present those employers with well-written, effective cover letters, résumés, and portfolios at the appropriate times. In addition, students rose

to the challenge presented by the syllabus, which informed them that any error — something as simple as a typo — in a cover letter or résumé would result in an automatic deduction of a letter grade from their final packets. They accepted the rationale that such an error, if sent to a prospective employer, could cost them a job, and strove to produce error-free materials. That overarching objective — preparation for the job search — drove seminar design and execution. While there were minor glitches, the course flowed and seemed to fulfill its purpose well.

The seminar and the internship program are difficult to separate, and we believe that anyone wishing to add one or the other to a communication program should add both. If the intent of an internship is to give students the chance to hone their skills in a professional setting, why not prepare them with the skills that will allow them to obtain the best possible internship? And if the intent of a seminar is to give students the skills to pursue a job, why not also give them a relatively low-stress situation in which to hone those job-seeking skills? We believe a seminar such as ours, coupled with an internship program, will reward handsomely the extra effort they entail by placing students in satisfying jobs. Such students will become good ambassadors for their college or university and the major program they have completed.

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APPENDIX A

Data relevant to Junior Communication Seminar course work
(some items edited for clarity)

Syllabus for Communication 301
Communication Seminar I
Spring 1996 - R 11 a.m. (1 HR)
MFA 206

Instructor: Dr. Arthur Ranney
Phone: 233-7276 (office) / 234-4826 (home)
Office: MFA 204
Hours: Posted at office and by appointment

Texts

Speech Communication Association (1993). Pathways to Careers in Communication. Annandale, VA: Speech Communication Association.

Bolles, R. N. (1996). The 1996 What Color Is Your Parachute? A practical manual for job-hunters and career-changers. Berkeley: Ten Speed Press.

SCA publication provided; the Bolles book is recommended. Other materials will be provided.

COURSE OVERVIEW

Description Selected professional topics such as career counseling, job-seeking skills, interviewing, internships.

Objectives Students will demonstrate the ability to:

- Write an error-free cover letter
- Write an error-free résumé
- Interview effectively
- Develop career objectives
- Research their career fields for pertinent information
- Write a paper in an approved style detailing the results of their research
- Start a portfolio

COURSE POLICIES

Attendance is expected. Absences will have a direct impact on your grade.

Late assignments will not be accepted, with rare exceptions. A full letter grade will be deducted if a late assignment is accepted. Assignments that are **not typed** will be thrown away.

Plagiarism or any other type of academic dishonesty will not be tolerated. If you are unsure about a situation, check with instructor. Refer to student handbook for more information.

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GRADING

Attendance and participation: 20 %
Presentations: 30 %
Final packet: 50 %

NOTE: Any error in your cover letter or résumé drops your packet grade a full letter. This includes spelling, grammar and format.

ASSIGNMENTS

NOTE: May be added, deleted or modified at the discretion of the instructor.

Weekly

- Reading as assigned.
- Presentations on topics related to your semester-long projects. These are labeled as Seven-Minute Reports, but if you need feedback, talk for five minutes (minimum) and solicit comments for two minutes. Time limits will be enforced: Everyone will speak every time reports are scheduled.
- Drafts of various components of your semester-long projects.

Final assignments

- A portfolio of work that documents activities in your field (or related areas) spanning a minimum of three months.
- A final draft of your résumé.
- A final draft of your cover letter.
- An analysis of career prospects in your field.

DESCRIPTION OF THE ANALYSIS

The analysis, due at the beginning of the final class meeting, will summarize your career prospects. You may tailor the report to reflect certain restrictions you are placing on yourself, but these must be placed within a larger context. For example, even if you intend to limit your job search to northern Georgia, you still must include national trends in the field. This means that your sources will range from professional and trade publications to interviews with professionals.

You will write a minimum of 1,000 words, plus an executive summary of 100-150 words. Specific format of the paper will be discussed in class.

COMMUNICATION 301 CLASS SCHEDULE

Schedule is subject to change. You are responsible for keeping up with changes. Readings should be completed prior to class session.

Week 1
(1) 1-11 Get acquainted, discuss plans for semester

Week 2
(2) 1-18 Library tour

Week 3
(3) 1-25 Strategies for finding a job
READING: Handout from Parachute (read PRIOR to class)
What is a portfolio? (Discussion specific to each student.)

Week 4
(4) 2-1 SEVEN-MINUTE REPORTS: Potential employer(s). What do you know about them, why might you apply, what strategies would you use to get in the door?

Week 5
(5) 2-8 Discussion of résumés, samples.
BRING IN: Enough copies of your current résumé for everyone. (Retain for future use.)

Week 6
(6) 2-15 Faculty meeting - no class
Career fair in Chattanooga.

Week 7
(7) 2-22 SEVEN-MINUTE REPORTS: Description of your career field, preliminary look at trends in the field. (Groundwork for your analysis.)
READING: Pathways. Use it as a starting point for your research; refer to it in some way in your report.

Week 8
(8) 2-29(!) How to write a cover letter.
BRING IN: Enough copies of your revised résumé for everyone. Critique, comparison to first version.

Week 9
(9) 3-7 SEVEN-MINUTE REPORTS: Portfolio materials. Compare with information on résumés.
BRING IN: First draft of your analysis.

Week 10
(**) 3-14 SPRING BREAK. Try not to hurt yourself.

Week 11
(10) 3-21 Tips on interviewing.
BRING IN:
(1) Enough copies of your cover letter for everyone. Critique, comparison to résumé.
(2) Written description of a job you'd like to have. Instructor will use this and your résumé during your mock interview.
RETURNED: First draft of analysis with comments (not graded).

Week 12
(11) 3-28 Mock interviews.
Critiques of interviews.

Week 13
(12) 4-4 Mock interviews.
Critiques of interviews.
Passover.

Week 14
(13) 4-11 Faculty meeting - no class.

Week 15
(14) 4-18 Mock interviews.
Critiques of interviews.
DUE: Analysis
Final draft of résumé
Final draft of cover letter
Portfolio

COURSE: Communication 301
SEMESTER: Spring 96
CLASS: 3
DATE: 25 January (THU)

TODAY:

1. Discuss reading from Parachute
2. Discuss ideas for items to include in portfolio

NEXT WEEK:

1. Seven-minute reports. Talk about a potential employer. Address:

   a. What you know about them. This could include number of employees, the function of the department that interests you, whether they have other offices for promotion or relocation, etc.

   b. Why do you want to apply? Type of experience you might get, location, pay, perceived chance of landing a job, etc.

   c. What strategies will you use? Résumé, cover letter, telephone call, contacts, brute force, etc.

2. If I get clearance, I should be able to bring in some sample résumés and cover letters. Will those be useful?

TODAY'S DISCUSSION: Items from Parachute

1. Job hunts typically last from eight to 23 weeks. Implications? Strategies? Have you consulted a calendar? What is 23 weeks from today?

2. How much time are you willing to devote to finding a job? (Bolles says 35 hours per week. What does he assume by this statement?)

3. What are the five best approaches? What do they really mean?

   1. Creative (make your own job--research employer)
   2. Direct approach (Just apply in person w/o research. Avoid personnel dept if at all possible.)
   3. Ask friends
   4. Ask relatives
   5. Use the placement office

COURSE: Communication 301
SEMESTER: Spring 96
CLASS: 8
DATE: 29 February 1996

TODAY:

Some ideas for cover letters:

1. Write them to a person, not a title.
   Example: My friend Tom Williams receives résumés every week. Whenever he receives one addressed to "Editor" he throws it in the trash without even looking at it.

2. Be specific.
   Who are you writing to? Give concrete examples of how your skills and interests will work in this job or for this company. Mention the company by name in the body of the letter. This is where you tailor your application to the specific employer; in my opinion, a good cover letter makes an objective section on your résumé unnecessary.

3. Keep them reading.
   Remember that this is the one part of your packet the person will almost always read in its entirety. This is where you have to convince the recipient that reading the rest of the packet is worthwhile.

4. Be accurate--i.e., PERFECT
   One typo or one misspelled name and your credibility is suspect. A wrong date or old information also will hurt you.

5. Use the active voice.
   Use words like achieve, accomplish, demonstrate. Do not use phrases like was able to.

6. Tell them you will follow up
   Say you will call or write to confirm receipt of materials. Then do it.

7. Invite them to contact you.
   Give them at least two options of how you may be contacted and point them out near the end of your letter.

8. Be polite.
   Thank them for taking the time to look over your materials.

9. Refer to any enclosures specifically.
   Refer directly to your résumé, your reference list and your work samples. Also put the note ENC under your name.

10. Be businesslike.
    Use business-style format for your letter. Use the same typeface and paper stock as the résumé and reference list. Avoid fancy type and gimmicks. Use a formal tone in your letter. This is a business transaction, not a social event.

COURSE: Communication 301
SEMESTER: Spring 96
CLASS: 11
DATE: 21 March 1996

• NOTE ON DRAFTS

I. Drafts
  A. My policy on the word rough
    1. I don't use it
    2. your first draft to me should be your second draft
    3. do whatever you have to do to get the info down
    4. go back and clean it up, organize it
    5. run spell check

II. Cover letters
  A. refer to notes from lect/disc on cover letters
  B. compare these to the notes

III. Interviewing
  A. Appearance
    1. look professional
    2. appear organized--carry in only one item
    3. details are important
  B. Knowledge
    1. what does this company do?
    2. name/title of person interviewing you
      a. use the name in interview
      b. know how to spell it and pronounce it
        (1) ask admin assist if unsure
    3. prepare answers for questions
      a. what are your goals?
      b. why do you want to work here?
      c. what are your salary requirements?
        (1) use a range
        (2) lowest acceptable to
        (3) several thousand beyond reality
    4. rarely answer a yes/no question with a yes/no.
      a. such questions usually aren't meant to get a one-word response, but result from poor interviewing technique.

C. Control of interview (re: poor interview technique)
   1. in some cases, YOU should set tempo of interview
      a. some interviewers are not very good
      b. some simply won't address the issues you need to know about
      c. some jobs reward aggressive/assertive behavior and you need to demonstrate it for the interviewer.
   2. how to do this
      a. have 8-10 questions for them
      b. know how to use them at end of response to <u>their</u> questions
      c. watch the nonverbal responses
      d. stop if they're getting bored or amused

COURSE: Communication 301
SEMESTER: Spring 96
CLASS: 13
DATE: 11 April 1996

TODAY: Mock interviews – sample questions

[Student 1 wants a position in the public relations and publications department – part of the development office – of a local, private school. Student 2 is applying for a summer internship at a regional theater company. Student 3 wants to sell advertising for the local newspaper.]

QUESTIONS FOR STUDENT 1:

As you know, we aren't in the habit of hiring summer interns here at [a local] School. What do you think the job description should be?

We create a number of publications here. What kind of strengths would you bring to that process?

Sometimes we're trying to finish three publications at the same time and make revisions until just a few minutes before the camera-ready copy is due at the printer. How do you think you would work under that situation, if, for example, I were leaning over your shoulder with suggestions for last-second revisions on a page you were responsible for?

We might have some down time this summer in publications. What could you do for us in other areas of the development office?

QUESTIONS FOR STUDENT 2:

You appear to have quite a bit of experience in acting for the stage. Is that correct? If so, I imagine you have a preference among the various schools of acting. Which do you prefer? Why?

As you know, [the theater] is a year-round regional theater. We have short-term (4-8 weeks) and long-term residencies (full season) available. Which do you want? Why?

If you had to choose, would you want a stipend or academic credit for your residency? Why?

I see that you are interested in acting and directing. For every directing job, we have 50 other jobs. For every acting role, we have 10 other jobs. If we give you the experience you want, what will you give us?

We have regular feedback sessions here. Some actors are tactless, or maybe even arrogant. How would you handle a biting critique of your performance?

We have a large, proscenium theater and a much smaller, intimate studio-type theater. Which would be best suited to you? Why?

QUESTIONS FOR STUDENT 3:

As you know, we have to keep track of 17 publications here at the [newspaper], so we have a lot of deadlines that come due all at the same time. On top of that, the pay isn't all that great and you'll put a lot of wear and tear on your car. Why do you want this job?

One of your goals is to keep your customers satisfied. What steps would you take to satisfy a customer whose quarter-page ad had the wrong sale dates?
Followup: Who would you consult about this?

How many hours a week are you willing to work?

Say one of the local hospitals is starting a big promotion in late August and calls you early in June to let you know that they will need some advertising. What steps will you take to get ready for your sales call in late July?

Late July arrives, and so do you. When you get to the hospital, the PR rep there starts complaining about the newspaper's biased coverage of the hospital and threatens to pull the advertising if "something isn't done" about the negative coverage. How would you respond?

APPENDIX B
Data relevant to internships and employment

INTERNSHIP HANDBOOK

DIVISION OF COMMUNICATION ARTS
SHORTER COLLEGE
ROME, GEORGIA

Shorter College and the Division of Communication Arts recognize the importance of an internship in the student's chosen field. Because an internship is seen as a vital element in the education and training for a career in Communication, it is a requirement for Broadcast, Speech Communication, Journalism and Public Relations. Six semester hours are required, but for additional on-the-job training, students often elect to earn as many as nine hours credit. There is no provision for any students other than Communication majors to register for a Communication internship.

In this handbook, an attempt has been made to answer many of your questions about internships and to include sample forms and guidelines for them.

FINDING THE INTERNSHIP

A wide variety of internships is available to Communication majors. Arrangements for these may be made by the student with assistance from division staff, or they may be arranged for the student by the staff.

Communication majors are encouraged to make their own arrangements, subject to division approval, for this allows more choices and flexibility in location, company, and type. Internships may be paid or not, depending on the agreements made.

As students begin to explore possible internships, they should confer regularly with Mrs. Morris. Prospective supervising agencies should be aware that your initial inquiries are tentative and that final arrangements are subject to approval by Mrs. Morris and your advisor.

TIME OF INTERNSHIP

It is strongly recommended that internships be done in the summer following the junior year. This seems to provide the most intensive learning experience for the student in the work place. In addition, the seminars for summer interns give the students the extra opportunity to visit other intern sites, meet other supervisors, obtain information about different career opportunities in communication, and gain other networking experiences.

If a summer internship is not possible, one may be done during the senior year. Early planning is encouraged and should begin no later than the middle of the junior year.

COURSE REQUIREMENTS

Prior to the internship, **the student should have completed all 200-level courses in the major work and approximately 50% of the 300-level or above major courses,** with particular emphasis on specific skills needed for the internship.

PREPARING THE RESUME

Students should prepare a resume to present to prospective internship supervisors. Two sample resume forms are included in this packet, along with a suggested form for a letter of application.

Keep in mind that there are many acceptable formats for resumes. Choose the one that will show your background and skills to the best advantage. There is, however, one absolute requirement: it must be error-free in spelling and typing. Be consistent with capital letters, margins, indentations, underlining, etc.

To save time and money, you should have Mrs. Morris and/or your faculty advisor check it for you before making copies. Please leave two copies with Mrs. Morris for your file. Your faculty advisor should have one also.

REPORTS

During the internship period, two or three seminars will be held for all interns. Attendance is required. Interns will report on work done, special projects, and other areas which may be assigned.

Weekly logs, Special Project Prospectus, Special Project Report, and Final Reports will be due as described in the Student Guidelines.

EVALUATION

Evaluation procedures are described in the Student Guidelines.

* * * * * * * * * * * * * * * * * *

For more information, see: Mrs. Betty Zane Morris
Director of Communication Fieldwork
and
Chair, Division of Communication Arts
Shorter College, Box 480
315 Shorter Avenue
Rome, GA 30165-4298

or call: (706) 233-7270 or 1-800-868-6980, ext. 7270

January, 1996

GUIDELINES FOR STUDENT INTERNSHIP

COMMUNICATION MAJOR
SHORTER COLLEGE

Purpose of Internship: To acquaint the student with the overall operation of the business, and to provide directed and practical experience in one or two specific areas. These areas shall be determined by student/employer/faculty agreement.

1. Confer with Mrs. Morris and faculty advisor concerning specific arrangements for time, place, and type of internship.

2. Keep in touch weekly with the professor supervising your internship.

3. Each student may earn a minimum of six and a maximum of nine semester hours credit for the internship. For each three hours credit, one-hundred hours work will be required. Although no remuneration is required, the supervising agency may, if desired, provide salary and/or expenses.

4. After the schedule for the internship has been agreed upon, it is the responsibility of the student to report promptly and regularly for work. If absence is necessary, it should be reported as much in advance as possible to both employer and your academic internship supervisor, and the hours missed must be made up. Regular attendance is expected and only legitimate excuses (illness, etc.) will be accepted. A time chart will be kept, in duplicate, with one copy staying with employer and one copy filed with the professor supervising your internship.

5. The student will keep a log of dates worked and a summary of work done on each day. She/He will need to file with the supervising professor, weekly, an accurate record of hours and days worked.

6. Each student will be expected to complete a Special Project during the time of the Internship. The project should be one of value to the supervising agency, and should be instigated, planned and implemented by the student with advice and approval from the supervising agency and the supervising professor. See page entitled SPECIAL PROJECT for further instructions.

7. The student will turn in a final report at the end of the internship period, which will include a report of experiences during the internship, values and skills gained, and a self-evaluation of performance on the job.

8. There will be two or three seminars during the semester in which all students doing internships will meet.

9. Written evaluation will be given by the employer on forms provided.

10. The student's final grade will be determined by employer, faculty and student evaluation. The evaluation will be based on: (1) items shown on the Midterm and Final Reports, (2) student's attitude and interest, (3) project accomplishments, (4) experiences gained, (5) time and work involved, (6) log and final report.

SPECIFIC SUGGESTIONS FOR ESTABLISHING A SUCCESSFUL STUDENT-SUPERVISOR RELATIONSHIP:

1. Obtain a good orientation to the supervising agency. Your supervisor and fellow employees are the best resource persons, but independent research may be necessary in some cases.
2. Be willing to accept constructive criticism and suggestions. This is part of the learning process.
3. Be aggressive in seeking help if problems occur.
4. Use your creativity, but remember that you must work within the structure of the supervising agency.

Attachment A

SPECIAL PROJECT

Each student will complete a Special Project as an integral part of the internship. This project should comprise approximately one-third of the student's work, and ideally will result in a tangible product. The primary responsibility for the design and implementation of the project belongs to the student.

Each project will differ according to the type of internship, but it should be an effort that is of practical value to the company. It should also demonstrate the professional abilities of the student. A project that is primarily "busy work" or requires less than professional skills will not be acceptable.

In choosing the project, the student and supervisor should discuss the needs of the company and attempt to match them with the abilities and training of the student. The project should be one that is feasible and obtainable within the time framework and within any other internal or external constraints (such as equipment, support staff, budget, etc.) that might be present. Matching the project to the time and staff available is often the most challenging part of the decision. Students are reminded that the project must be both worthwhile and feasible.

In making the choice of project, the student should confer with the supervisor and the supervising professor during the concept or brainstorming stage, the narrowing down or focusing stage, and prior to the writing of the Prospectus for the project.

The prospectus must be written by the student and approved by the supervising professor in order to proceed with the project.

Because projects differ so widely, a few types of projects that have been done in the past are listed here:

1. Series of feature articles (journalism)
2. Production of a variety of videotapes (television)
3. Preparation of Annual Report (public relations)
4. Preparation of other types of publications necessary to the organization (public relations)
5. Organization and planning for Special Event (public relations)
6. Listener Survey (radio)
7. Special Promotions (radio)
8. Planning, staffing and conducting children's day camps (speech communication)
9. Feature articles in company magazines (journalism, public relations)
10. Design and execution of public relations plan for company (public relations)

SPECIAL PROJECT PROSPECTUS

There are several acceptable formats for a project proposal. Following are two which you might consider for your use. They will provide the same basic information, but one may be more suitable for your particular project than the other. Study them carefully and select the one which serves your purposes best. The purpose of a prospectus is to acquaint the one to whom it is submitted with the nature of your idea, how you plan to accomplish it, how you will implement it, and how much it will cost.

FORM 1

I. OBJECTIVES: this should contain a statement of your objectives, goals, and the end product desired.

II. RATIONALE: provide the rationale for the project; i.e., why does it need to be done? what needs does it meet? target audience?

III. RESOURCE PERSONNEL: personnel involved (professional, staff, support staff, etc.), resource people, outside contacts to be made, etc.

IV. PLAN OF ACTION: this should contain your plan for reaching the goals. How do you intend to accomplish your task?

V. TIMETABLE: this section should contain a timetable for accomplishing the segments of the project in a logical, reasonable order, in order to have the project completed by the target date.

VI. BUDGET: this section should contain best estimate and actual quotations of cost (whether or not any money actually changes hands.) The following items should be considered in the budget, though you may not have all categories on any given project:

A. Staff time, salaries, honoraria, etc.
B. Equipment use, Supplies
C. Postage and Telephone
D. Use of Facilities
E. Travel
F. Printing and Duplicating
G. Advertising
H. Other

Consult with your supervisor (and the Director of Internships, if necessary) about the preparation of your budget. You should try to give the best estimate of direct and indirect costs for the project, even if it is all done within the office with regularly budgeted funds. Use prorated figures for expenditures such as telephone, facilities.

A slightly more specialized form follows. For some projects it might be more suitable.

FORM 2

I. SITUATION SURVEY. What is the present situation? Why does it need to be changed? How will your project affect the current situation?

II. OBJECTIVES. What do you hope to accomplish? What are your goals? For whom is the project intended? Target audience?

III. METHODS TO MEET OBJECTIVES. How do you plan to accomplish your goals and objectives? What are the steps you will follow?

IV. CREATIVE RATIONALE. Explain each method mentioned above. Provide detailed explanations of implementation.

V. EXAMPLES. Provide concrete examples of tangible projects or items, if these are to be utilized.

VI. BUDGET. Give a breakdown of actual and/or estimated costs for the successful completion of the project.

By using one or both of these forms as a guide, you should be able to present a complete prospectus for your project.

REMEMBER TO CONFER WITH YOUR SUPERVISING PROFESSOR AS YOU PROCEED IN THE SELECTION OF YOUR SPECIAL PROJECT, GETTING HER/HIS APPROVAL FOR THE GENERAL IDEA AND FOR THE SPECIFIC GOALS. ALSO, WORK CLOSELY WITH YOUR SUPERVISOR AS YOU DECIDE ON THE PROJECT. BEFORE PREPARING THE PROSPECTUS, YOU NEED TO HAVE THE PROJECT CONCEPT APPROVED BY BOTH YOUR SUPERVISOR AND BY YOUR SUPERVISING PROFESSOR.

The Prospectus must be presented to your supervising professor and approved by her/him and the supervisor before any significant amount of work is done on the project. It is due at or very near the beginning of the work. IF THIS TIME REQUIREMENT IS NOT MET, THE PROJECT IS SUBJECT TO PENALTY.

The Special Project has the potential of being one of your best learning experiences. The prospectus is the pathway to accomplish it.

GUIDELINES FOR APPLICATION LETTER

221 Poplar Street
Missoula, Montana 59801
March 18, 1985

Mr. John P. Johnson, Vice President
Ajax Accounting Company
555 Tamarack Drive
Billings, Montana 59801

Dear Mr. Johnson:

First Paragraph. In your initial paragraph, state the reason for the letter, name the specific position or type of work for which you are applying, and indicate from which resource (placement center, news media, friend, employment service) you learned of the opening.

Second Paragraph. Indicate why you are interested in the position, the company, its products or services--above all, what you can do for the employer. If you are a recent graduate, explain how your academic background makes you a qualified candidate for the position. If you have some practical work experience, point out your specific achievements or unique qualifications. Try not to repeat the same information the reader will find in the resume.

Third Paragraph. Refer the reader to the enclosed resume or application blank, which summarizes your qualifications, training, and experiences, or whatever media you may be utilizing to present yourself.

Final Paragraph. In the closing paragraph, indicate your desire for a personal interview and your flexibility as to the time and place. Repeat your phone number in the letter and offer any assistance to help in a speedy response. Finally, close your letter with a statement or question which will encourage a response. For example, state that you will be in the city where the company is located on a certain date and would like to set up an interview. Or, state that you will call to follow up on this letter. Or, ask if the company will be recruiting in your area, or if it desires additional information or references.

Sincerely yours,

Themes L. Smith

Joe or Jane College
315 Shorter Avenue
Rome, Georgia 30165
(706) 291-2121

EDUCATION

Shorter College, Rome, Georgia
B.A., Basket Weaving, 1993

RELEVANT SKILLS & EXPERIENCE

ONE MAJOR SKILL *(that is directly relevant to the job objective stated above)*

- An accomplishment that illustrates this skill.
- Another accomplishment that illustrates or documents this skill.
- Another accomplishment that illustrates or documents this skill.

ANOTHER MAJOR SKILL *(that is directly relevant to the job objective stated above)*

- An accomplishment that illustrates this skill.
- Another accomplishment that illustrates or documents this skill.
- Another accomplishment that illustrates or documents this skill.

ANOTHER MAJOR SKILL *(that is directly relevant to the job objective stated above)*

- An accomplishment that illustrates this skill.
- Another accomplishment that illustrates or documents this skill.
- Another accomplishment that illustrates or documents this skill.

WORK HISTORY

1991-1993 ***Manager, Career Resource Room*** **SHORTER COLLEGE, Rome, GA**
Managed the libray, files, job boards, and computer labs. Trained students on Tandy-DOS and Macintosh computers in career search programs and Microsoft Word®.

1989-1991 ***Assistant Nursery School Superintendent*** **SOUTHTOE AVE. BAPTIST CHURCH, Rome, GA**
Supervised 35 children ages 4-6 and four babysitters. Promoted from babysitter.

1985-1988 ***Builder*** **SELF-EMPLOYED, Rome, GA**
Built and remodeled residential, including field construction and fabrication of mill work in own shop.

198x-xx ***Job Title*** **COMPANY NAME and city** *(a little explanation if needed)*
198x-xx ***Job Title*** **COMPANY NAME and city**

SCHOLARSHIPS AND HONORS

- GPA 3.5-4.0 and Academic Scholarship each year, 1989-91.
- Dean's List , 1990-91.

MEMBERSHIPS AND STUDENT ACTIVITIES

- Member, Gamma Delta Iota, 1990-91.
- Rider, Equestrian Society, 1989-91.
- President, Drugstore Cowboys, 1989.

REFERENCES

Available upon request.

COMMUNICATION INTERNSHIP

Name of Student _____

Address During Time of Internship _____

_____

Telephone Number _____

Supervising Agency _____

Address _____

_____

Name of Supervisor _____

WEEKLY REPORTS:

1. _____ 9. _____
2. _____ 10. _____
3. _____ 11. _____
4. _____ 12. _____
5. _____ 13. _____
6. _____ 14. _____
7. _____ 15. _____
8. _____

Special Project Description: _____

_____

_____

_____

Student's Final Written Report _____

Student's Final Written Report of Special Project _____

Employer's Evaluation _____

NOTES:

SUPERVISOR'S EVALUATION
INTERNSHIP, COMMUNICATION MAJOR
SHORTER COLLEGE, ROME, GEORGIA

In order to make a fair determination of a grade for the internship done by _____ during this semester, would you please complete the following form.

Semester: First Second Summer School Year 19__-__

Please circle 1-5, with 1 being the highest. You may think of these as Excellent, Good, Average, Fair and Poor.

	EX 1	GD 2	AV 3	FR 4	PR 5
Student's Attitude and Interest	1	2	3	4	5
Promptness and regularity in attendance	1	2	3	4	5
Ability to work independently	1	2	3	4	5
Ability to work creatively	1	2	3	4	5
Ability to contribute to team efforts	1	2	3	4	5
Relationships with co-workers	1	2	3	4	5
Oral communication skills	1	2	3	4	5
Problem-solving ability	1	2	3	4	5
Spelling ability	1	2	3	4	5
Mastery of grammar	1	2	3	4	5
Writing skills (format)	1	2	3	4	5
Writing skills (content)	1	2	3	4	5
Knowledge of the technology needed for the position	1	2	3	4	5
Ability to learn needed technologies	1	2	3	4	5
Computer skills (if applicable)	1	2	3	4	5

How many hours did this student work?_____

What grade should this student receive for his/her work?
A B C D F

Describe briefly any specific project(s) on which the student may have worked. How successful was she/he in completing them?

Other comments or evaluation:

_____Name_____Firm

_____Position _____Date

25

Things Your Boss Wants You to Know

Whether you're just starting your career or are well on the way, these pointers will help you be a success with the person who counts—your boss.

—by Shirley Sloan Fader

When you report to work those first days and weeks of your new job, your boss doubtless will mention the visible, mechanical portions of your responsibilities. She or he probably will say almost nothing about the crucial, invisible parts. You'll be told about hours, meetings, reports, general performance goals. Beyond vague clichés like "We all work together as a team," who will tell you what attitudes and behavior separate the also-rans from those who win promotions?

Usually no one. You are supposed to be aware of these guidelines. It is essential because although no one will educate you in the Dos and Don'ts, people will notice when you violate unspoken performance expectations. Then your superiors' private reaction will be, "She ought to know better" and "She doesn't have what it takes."

Beyond our basic 25 expectations, your boss may have additional, personal behavior expectations for you. Listen and watch. Soon you'll recognize your boss's pet behavior criteria. Some bosses, for example, value an employee only if she comes early and stays late. Other bosses interpret such long work hours as incompetence—an inability to complete your work in the allotted time. These are variations you have to search out about your individual supervisor. Add your boss's expectations to the 25 below and you'll be well along to standing out as a valued performer. If *you're* the boss, you can help your staff members do the best job possible by informing them of these business axioms.

1 **Forget about excuses.** With rare exceptions, such as truly life-and-death crises, no boss hears or cares why an assignment wasn't done. It's your job to get it done and get it done on time.

2 **Don't aim for perfection.** Getting it done well and on time is much more important than doing it "perfectly." To your boss, absolutely perfect performance counts against you if it interferes with your carrying your share.

3 **Simply carrying your share is not enough.** Doing only what is expected of you and no more sets you among the expendable mass of performers. Bosses value people who do their job and look around for or create or ask for more real work, not busywork.

4 **Follow through on your own.** Pick up the pieces; tie the loose ends of your assignments. Don't wait to be reminded, particularly by a supervisor.

Illustration by Kurt Vargo

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5 **Anticipate problems.** Ask yourself what could go wrong? When your responsibilities depend on input from others, check their plans and understanding of what you're requesting. There is no substitute for having your projects come out right.

6 **Be resilient about foul-ups.** Part of carrying your responsibilities is understanding that commotions, mistakes, "unforeseeable" failures by others (supplies or contributions) are a normal, routine part of work life. When foul-ups occur, no one is picking on you and you can't excuse it as "bad luck." You are supposed to know that Murphy's Law—"If something can go wrong, it will and at the worst possible time"—operates everywhere. Realize this, and it won't be so hard to adapt to unfavorable conditions and make your projects successful. Pass on to your staff the same expectations.

7 **Take care of problems, don't take them to your boss.** (Bosses have enough of their own.) If you lack the authority, come prepared with solutions when you broach the problem. Even though your boss may not use your solutions, you've made your point as a problem solver—*not* as a problem collector.

8 **Punctuality counts.** No amount of staying late makes up for your not being available when other people need you in order to do their work. And, as a boss, set an example: Let your staff know when you'll be late or have to leave early.

9 **Attendance counts.** People quickly become aware of who makes an effort to be there and who uses any excuse to miss a day.

10 **Don't be a squeaking wheel.** As a daily work style, this approach is self-defeating. Don't be seen as "Here comes a problem."

11 **Don't carry grudges over routine losses.** You cannot win them all. No one can. Even Babe Ruth, Joe DiMaggio, Hank Aaron and the other home-run champions were out at bat about 65 percent of the time. Expect to lose some. So don't squander your energy, the goodwill of your allies, and the patience of your boss by turning every issue into a crusade. Concentrate on winning some of the big ones, and you'll be ahead of most people.

12 **Choose your battles carefully.** To decide if something is worth fighting for, ask yourself: How much difference does this problem really make in my job? Is it permanent or transitory? Is it worth making an enemy (enemies)? And, most important, do I have a realistic chance of winning? Don't be among the astonishing number of people who fling themselves into no-win job situations.

13 **Deal directly with the person who can make the decision.** This is the way to get action (and thus be an effective employee). Dealing with people with less authority may be easier on your nerves, but you'll be wasting time and effort. Your most elaborate and smashing presentation may be passed on to the real power reduced to something feeble, such as, "Riva thinks we ought to change this procedure." When you're in charge, set aside time to have your staff members present their ideas directly to you.

14 **Whenever possible, keep control of solving your own problems.** This is another essential to being effective and valuable. Let's say you need a new machine or some special work done for you. Don't stop with getting approval. If the other person doesn't follow through, you're left looking inept with your explanation of how John promised to take care of it. Make it happen: "OK, thanks. I'll let them know to start on it and what's involved." Then do it.

15 **Learn to translate boss language.** "If it's not too much trouble" means, "Do it . . . and the sooner the better."

16 **Learn what other people in the organization are doing.** What were last year's big triumphs and failures? What is being planned? What are the organization's major goals and fears? How does your job intertwine with all this? Then you'll understand when, how and where to press for your goals.

17 **Get along with your coworkers.** No boss is ever interested in who is "right" in a co-worker squabble. Internal battles mean less production. To your boss, if you're involved, you're automatically wrong.

18 **Protect the organization's reputation and privacy.** Never discuss organization business and people in detail or by name in a public place where strangers can overhear. Even in private, be reticent about organization politics, problems, business.

19 **Let others win sometimes—even when you have the power:** "Sounds like a good idea. We'll do it that way." If you don't, people will resent you and give you grief.

20 **Learn timing.** This often involves developing the patience to wait for an appropriate occasion.

21 **Don't lie.** Nothing is so serious that lying won't make it worse. If you're caught in a lie, you lose your credibility. Then you're dead.

22 **Read your business's professional and trade publications.** Indicating that you haven't the time or money to read or subscribe will shock your bosses. When they were at your career stage, they were ravenous for trade information. To them, your lack of interest indicates no real career goals on your part. Or worse yet, they may think that you are ignorant of the importance of professional/trade news. Let your staff know which publications apply to your industry.

23 **Get to know your peers in your industry.** Be active in one or more professional/trade organizations. The contacts you make and information you glean aid you on a personal level whenever you change jobs—while improving your status with your current boss.

24 **Never assume other people are operating from your premises, your standards, your goals or your rules.** When you find yourself thinking, "I never would have expected such behavior from her," you know you've made the mistake of projecting your outlook onto others' behavior. That's a narrow, problem-generating attitude that irritates bosses.

25 **Use common sense in applying these and all business-behavior rules to your own situations.** For instance, the rules of timing and controversy obviate "making waves" when you're brand new on a job. But one MBA reported to her new executive position to find the other newly hired MBAs all had work stations while her boss had forgotten to prepare for her. The absent-minded boss gave her a makeshift table and chair in a supply closet. After a week of vague promises, the MBA decided that this was a situation worth reacting to. New job or not, she made some genteel but effective waves and obtained a suitable work setting. She was right, of course. No rule is always. ■

Shirley Sloan Fader is a career/job specialist who writes, lectures and consults on workplace situations and is a contributing editor of WORKING WOMAN.

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